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TORONTO
1941-1942

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SIR ERNEST MACMILLAN, CONDUCTOR

TUESDAY, NOVEMBER 11TH., 1941



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TUESDAY, NOVEMBER 11, 1941

THE TORONTO SYMPHONY ORCHESTRA

SIR ERNEST MacMILLAN, Conductor

PROGRAMME

GOD SAVE THE KING

CHORAL PRELUDE: A Safe Stronghold Our God Is Still - - - *Bach*
(Transcribed for full orchestra by Ettore Mazzoleni)

IDYLL: The Banks of Green Willow - - - *Butterworth*

SYMPHONY No. 8, in B minor ("Unfinished") - - - *Schubert*

I. Allegro Moderato

II. Andante con moto

INTERMISSION

SINFONIA DA REQUIEM (Op. 20) - - - *Benjamin Britten*

I. Lacrymosa (Andante ben misurato)

II. Dies Irae (Allegro con fuoco)

III. Requiem Aeternam (Andante piacevole)

(First performance in Canada)

FANTASIA ON A THEME OF THOMAS TALLIS - *Vaughan Williams*
(For double String Orchestra)

OVERTURE: "1812" - - - *Tschaikowsky*

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MASSEY HALL, TORONTO, NOVEMBER 11, 1941

PROGRAMME NOTES

By Ettore Mazzoleni

CHORAL PRELUDE: A Safe Stronghold Our God Is Still - - *Bach*
(Transcribed for full orchestra by Ettore Mazzoleni)

The melody of this famous chorale has generally been attributed to Martin Luther (1483-1546), but proof for such a claim has never been established. Indeed, the tune seems certainly to have come from the Roman gradual; and the hymn text, written by

Luther, is a free translation of the forty-sixth psalm. The words and melody appeared together as early as 1531.

Bach's prelude for organ does full justice to the sturdy tune which is still a bulwark of Protestant hymnody.

IDYLL: The Banks of Green Willow - - - *Butterworth*

When George Sainton Kaye-Butterworth was killed in action in August, 1916, England lost the most promising composer of his generation.

After graduating from Oxford he studied at the Royal College of Music, became closely associated with Vaughan Williams, and devoted himself to the collection of English folk-songs and Morris-dance tunes, a pursuit

which naturally influenced the style of his music and gave to it a thoroughly national spirit. His output was small, but he was developing quickly, and had already shown a technical mastery and individual style that promised great things. The Idyll, "The Banks of Green Willow," is scored for small orchestra. It is based on folk-melody, and has the simplicity and intensity of the best of Butterworth's music.

THIRD SUBSCRIPTION CONCERT

TORONTO SYMPHONY ORCHESTRA

SIR ERNEST MacMILLAN, Conductor

MASSEY HALL TUESDAY, NOVEMBER 25TH, AT 8:30 P.M.

GUEST ARTIST:

KATHLEEN PARLOW

VIOLINIST

PROGRAMME

Overture: "Egmont"	Beethoven
Symphony No. 4 in B flat	Beethoven
Concerto in D for Violin and Orchestra.....	Tschaikowsky
L'Après Midi d'un Faune	Debussy
A Concert Overture	MacMillan

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Did You Know That —?

The first of the four Children's Concerts scheduled for this season will be given this coming Friday afternoon at 4.15.

Sir Ernest MacMillan, with the co-operation of Miss N. Emily Tedd, has arranged an excellent programme which will feature a talented young pianist, David Johnston, who is a Toronto High School student. He will play the Greig Piano Concerto in A minor with the orchestra.

The programme will open with the "Children's Overture" by Roger Quilter and will continue with "Pizzicato Ostinato" by Tschaikowsky; the above mentioned concerto, and the Minuet and Finale of Haydn's Symphony No. 13 in G.

Another Musical Quiz will be held this season with questions being asked of the audience at each of the four concerts and prizes given to those gaining the highest marks at the end of the season.

Ernest Seitz was originally scheduled to appear as Guest Artist at this evening's concert, but due to unforeseen circumstances his engagement was postponed until the concert of December 9th.

Advance ticket sales indicate an enthusiastic welcome for Sir Ernest MacMillan, conductor, Ernest Seitz, pianist, and the Toronto Symphony Orchestra at the Palace Theatre, Hamilton, one week from this evening, where the orchestra is making its first out-of-town appearance of the season.

Kathleen Parlow, who will play the ever-popular Tschaikowsky Violin Concerto at the next regular subscription concert on November 25th, is one of the world's most famous violinists. She was one of Leopold Auer's most talented students and on her thirteenth birthday played as soloist with the London Philharmonic Orchestra. Since that time she has appeared with all the leading Symphony Orchestras, including sixteen engagements with the Boston Symphony.

Toronto is privileged at this time, not only to hear her with the Toronto Symphony Orchestra, but also on two chamber music series—one a sonata series with Sir Ernest at the piano, and a trio series with Sir Ernest and Zara Nelsova, principal 'cellist of the orchestra.

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Born in Wales, he inherits his musical talent from his father, who is an accomplished musician and a Fellow of the Royal Academy. When twelve years old, his family came to America, and made their home in Scranton, Pa. After completing his studies in engineering, he began his vocal training.

He has sung with the New York Philharmonic Symphony, Indianapolis Symphony, and the Detroit Symphony, among others. His appearances in concerts have brought such spontaneous success, that he has created the enviable precedent of having been engaged twice, and even three times in one season in the same city.

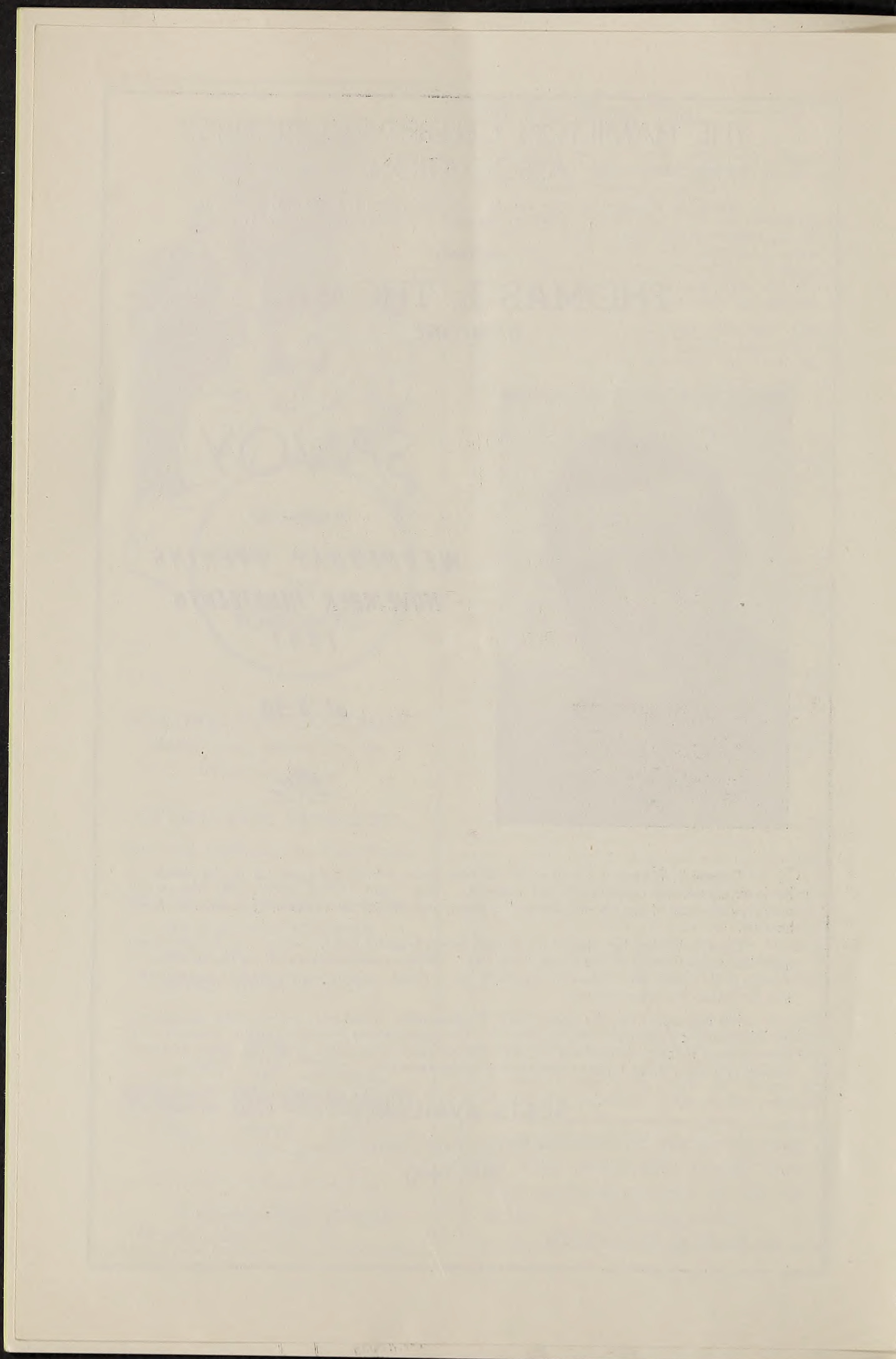
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MASSEY HALL, TORONTO, NOVEMBER 11, 1941

SYMPHONY No. 8, in B minor ("Unfinished") - - - Schubert

I. Allegro Moderato

II. Andante con moto

The B minor Symphony was written in October, 1822—in Schubert's twenty-sixth year—and was left unfinished simply because Schubert worked with such apparent ease that having finished one piece he then began the next, and if the force of musical ideas did not compel him to write them down at once he set them aside and they were lost in neglect. The two movements of this symphony, for instance, together with sketches for a scherzo movement, were only discovered by accident many years after the composer's death, in the house of a close musical friend.

Nevertheless, there are few things of more complete beauty in the literature of music than these two movements. The grave intensities and restraint of Schubert's grief, the tenderness and passion, the sense of drama and of magical charm, make so affecting an appeal to any listener that the symphony has

had to stand the severest tests of over-popularity. But it has stood them all well, even though its themes have been taken repeatedly from their context to serve other "picturesque and pretty" purposes.

Sir George Grove, who did much to make the symphony known to the world, wrote of it: "Every time I hear it I am convinced that it stands quite apart from all other compositions of Schubert or any other master. It must be the record of some unusual depression, even for the susceptible and passionate nature of Schubert. In this Symphony Schubert exhibits for the first time a style absolutely his own, untinged by any predecessor, and full of that direct appeal to the hearer which is Schubert's chief characteristic. It is certain that he never heard the work played, and that the new and delicate effects with which it is crowded were the result of his imagination alone."

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SINFONIA DA REQUIEM (Op. 20)

Benjamin Britten

- I. Lacrymosa
- II. Dies Irae
- III. Requiem Aeternam

This work, intended as an act of devotion to the memory of the composer's father and mother, was written in the spring of 1940 in Amityville, Long Island, where Britten is now living. The titles of the movements, taken from the text of the Catholic Requiem Mass, indicate the mood and scheme of the work, though the relation of the Sinfonia to the Catholic service is emotional rather than liturgical.

Although short for a symphony, it was "conceived," says Britten, "on festival proportions." And it is certainly scored for large modern orchestra with much percussion. The composer's own analysis follows:

"Lacrymosa (Andante ben misurato), a slow marching lament in a persistent 6-8 rhythm with a strong tonal centre on D. There are three main motives: 1, a syncopated, sequential theme announced by the cellos and answered by a solo bassoon; 2, a broad theme based on the interval of a major seventh; 3, alternating chords on flute and trombones outlined by the piano and harps. The first section of the movement is quietly pulsating; the second a long crescendo, leading to a climax based on the first cello theme. There is no pause before—II. Dies Irae (Allegro con fuoco). A form of dance of death, with occasional moments of quiet marching rhythm. The dominating motif of his movement is announced at the start by the flutes, and includes an important trombone figure. Other motives are: a triplet repeated (note figure in the trumpets), a slow smooth tune on the saxophone, and a livelier syncopated one on the brass. The scheme of the movements is a series of climaxes of which the last is the most powerful, causing the music to disintegrate and to lead directly to—III. Requiem

Aeternam (Andante piacevole). Very quietly over a background of solo strings and harp the flutes announce the quiet D-major tune, which is the principal motif of the movement. There is a middle section in which the strings play a flowing melody. This grows to a short climax, but the opening tune is soon resumed, and the work ends quietly in a long sustained clarinet note."

Benjamin Britten, the best known English composer of his generation, was born at Lowestoft, November 22nd, 1913. He began composing at an early age, and was fortunate enough to come under the influence of the late Frank Bridge, one of the best equipped musicians of the day and an excellent teacher. Bridge guided rather than fettered Britten's bold originality, and by this freedom led Britten on to develop that confident use of his own powers which is his most obvious characteristic. Confidence led to fluency, and fluency to the large and varied output of music which was spoken of in a programme note on the Mont Juic Suite played at the first regular concert of this season.

There are two sorts of young composer, the young composer who knows what his music will sound like when it is played, and the young composer who knows what his music will sound like only after it has been played. Britten was definitely of the first sort. Everything he wrote came off. There was a danger that he might become merely the bright young thing of the musical world. However, three or four years ago works began to appear which showed a greater effort to concern himself with the essentials that make for maturity; and they are almost all works of greater consequence.

HEINTZMAN PIANO

FANTASIA ON A THEME OF THOMAS TALLIS - *Vaughan Williams*
(For double String Orchestra)

This Fantasia is based, not on the traditional folk-music which has inspired so many of the works of Vaughan Williams, but on a theme taken from the most glorious age of England's music, the late sixteenth century. The theme is the third of eight written by Thomas Tallis (1510-1585), who has been called the father of English Cathedral music, as a setting for the Psalms in Archbishop Parker's metrical Psalter. Each of the tunes was in a different mode. A contemporary left this strange description of them:

"The first is weeke; devout to see.
The second sad: in majesty.
The third doth rage: and roughly brayth.
The fourth doth fawne: and flattery playth.
The fyfth delight; and laugheth the more.

The sixth bewaileth: it weepeth full sore.
The seventh tredeth stoute: in forward race.
The eygth goeth milde: in modest pace."

There is little of the raging and braying of the rhymester in the ecclesiastical character of the old tune and its harmonies, or in the modern treatment of it for solo quartet and double string orchestra. After some introductory bars the opening phrase of the theme is heard in the lower strings. In its entirety it is then played by the second violins, violas, and some cellos. Variations, free and masterly, follow, preserving astonishingly the mood and manner of this third modal tune.

(The tune may be found in the English Hymnal (1906) edited by Vaughan Williams. It is No. 92.)

OVERTURE "1812" - - - - - *Tschaikowsky*

In 1880 the Russians, wishing to commemorate their victory over Napoleon in 1812, rebuilt the Church of the Saviour in Moscow. For its consecration a musical festival was organized, and at the suggestion of Rubinstein, Tschaikowsky wrote an appropriate (if anachronistic) Fantasia. This was performed

in the public square in front of the Church by massed bands. The occasional firing of artillery made more realistic and effective the usual battery of percussion.

The work was later adapted for concert use, and is well calculated to rouse any indoor audience.

We join with music-lovers throughout the world in honouring the memory of Ignace Jan Paderewski—master of music, servant of freedom—born November 6th, 1860.

*"Thy master hands lie dead no more to thrill
The world with melody both sad and sweet.
But fame awaits thee on that tow'ring hill
Where only greatness do the muses greet,
And mighty souls that wear the crowns of glory meet."*

"Ode to Paderewski"—W. H. H. Davenport.

MASSEY HALL, TORONTO, NOVEMBER 11, 1941

The Toronto Symphony Orchestra

SIR ERNEST MacMILLAN, Conductor

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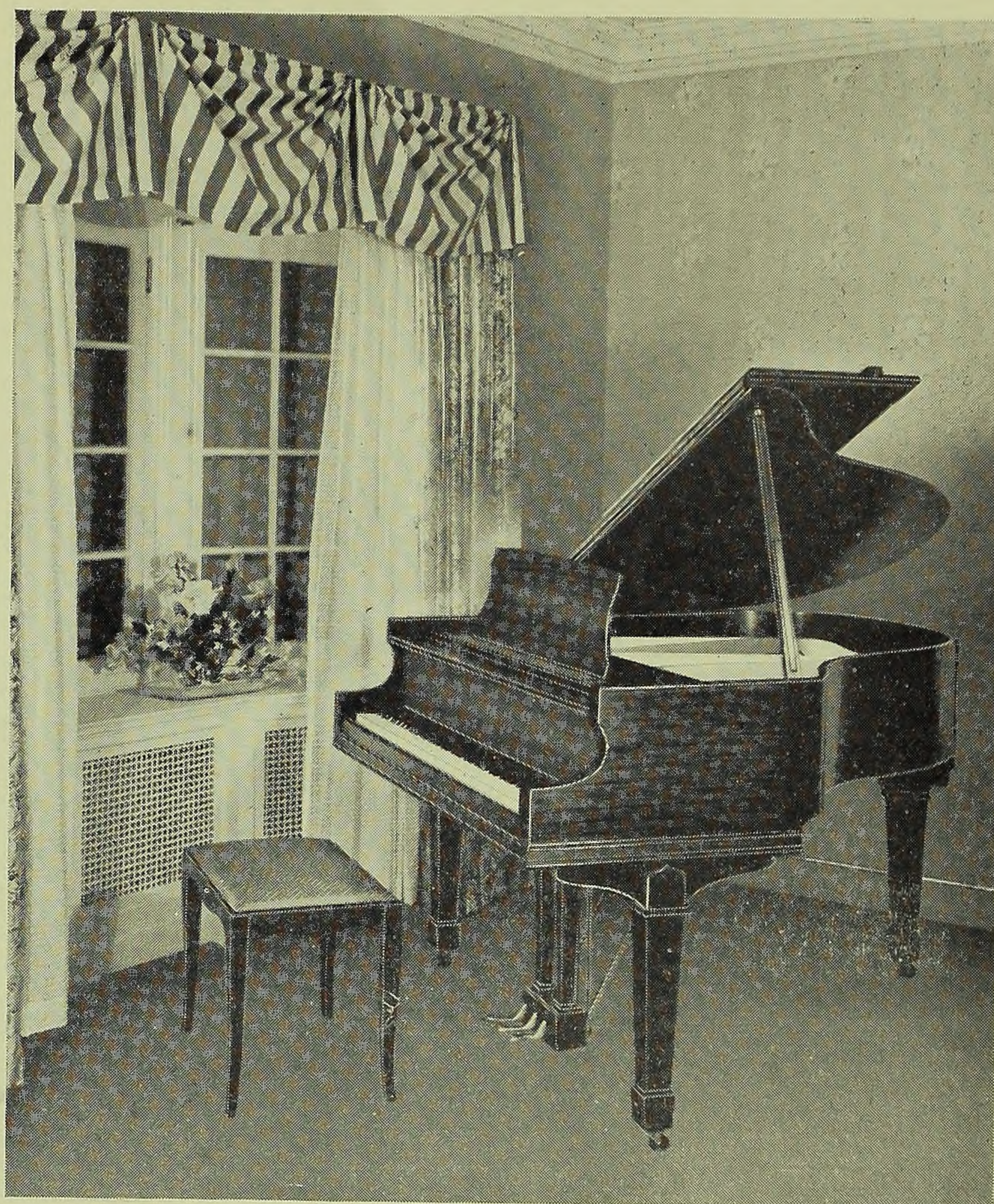
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